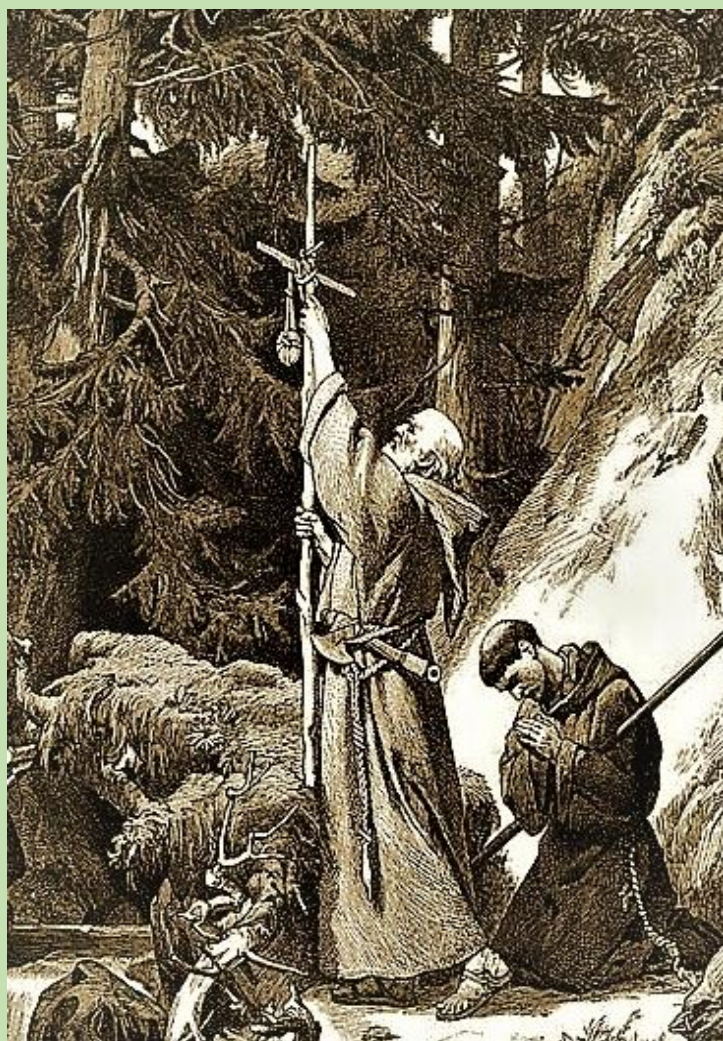


**VOCES CHRISTIANAE**

# **Gallus Cantata No. 2**

## **Pompa**



**Clive Strutt**

**Cover:** A 19th century 'vector illustration' by 'clu' (an iGetty image) of the monk Saint Gall holding a cross in the forest founding Sankt Gallen.

**Voces Christianæ**  
**Gallus Cantata No. 2**  
***Pompa***

**Clive Strutt**



# II POMPA

(i) TROPUS "Hodie, sanctissime patroni nostri"

*Allegro non troppo, con solennità* (Tenor solo & SATB choir)

**First System:**

**Choir (SATB):** Ho--di-e sanc--tis-si-mi pa-tro-ni nos-tri Gal--li a-ni-ma

**Tenor Solo:** (Instrumental accompaniment)

**Second System:**

**Choir (SATB):** cho-ris su-per-nis iunc-ta iu-bi-lat. Qui-es ver-sus sa-cer-dos et

**Tenor Solo:** Sa---cer---do-----tes

**Third System:**

**Choir (SATB):** rex sum-mus at---que im-men-sus ut ti-bi pla-ce-re pas-sint

**Tenor Solo:** tu-----i Do-mi-ne in---du---ant jus---ti-ti-am



Handwritten musical score for a Tenor Solo and a Chorus (Soprano, Alto, Tenor, Bass).

**Tenor Solo:** The melody begins with a *pp* (pianissimo) dynamic, followed by a *cresc.* (crescendo) leading to a *f* (forte) dynamic. The phrase concludes with a *p* (piano) dynamic. The lyrics are: *et sanc--ti tu-i ex-sul--tent.*

**Chorus (Soprano, Alto, Tenor, Bass):** The vocal parts enter with a *f* (forte) dynamic. The lyrics are: *sanc-tis me-ri-tis in ex-ul-ta-ti-o-ne sem-pi-ter---ne tri-ni-ta-tis.* The score includes various musical notations such as slurs, ties, and dynamic markings like *mp* (mezzo-piano) and *p* (piano).

(ii) TROPUS TRINITAS (Sarum)

(SSAATTBB in two choirs -  $\alpha$  &  $\beta$ )

[ $\leftarrow d = d \rightarrow$ ]  
L'istesso tempo

Handwritten musical score for two choirs (SSAATTBB) in two parts ( $\alpha$  and  $\beta$ ).

**Choir  $\alpha$  (Soprano, Alto, Tenor, Bass):** The vocal parts enter with a *pp* (pianissimo) dynamic. The lyrics are: *e--*

**Choir  $\beta$  (Soprano, Alto, Tenor, Bass):** The vocal parts enter with a *mf* (mezzo-forte) dynamic. The lyrics are: *De-us cre--a-tor om-ni-um tu the-os ym-on nos-tri pi-e.*

The score includes various musical notations such as slurs, ties, and dynamic markings like *pp* (pianissimo) and *mf* (mezzo-forte).



Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is in 3/4 time and G major (one sharp). The Soprano and Alto parts feature a melodic line with a slur over the first two measures. The lyrics are: --ley---son.

Handwritten musical score for Tenor (T) and Bass (B) parts. The score is in 3/4 time and G major. The Tenor and Bass parts feature a melodic line with a slur over the first two measures. The lyrics are: Ti-bi lau-des con--

Handwritten musical score for Soprano (S) and Alto (A) parts. The score is in 4/4 time and G major. The Soprano and Alto parts feature a melodic line with a slur over the first two measures. The lyrics are: E---ley

Handwritten musical score for Tenor (T) and Bass (B) parts. The score is in 4/4 time and G major. The Tenor and Bass parts feature a melodic line with a slur over the first two measures. The lyrics are: --ju-bi-lan-tes re-gum Rex Chri-ste or-a--mus te



Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 3/4 time and G major. The Soprano and Alto parts feature a melodic line with a crescendo and decrescendo marking. The Tenor and Bass parts provide harmonic support with a steady rhythm. The lyrics "Laus vir-tus pax et im-pe-ri-um cui est" are written below the Tenor part.

*dim. .... pp*

*son.*

*dim. .... pp*

*un poco cresc. ....*

Laus vir-tus pax et im-pe-ri-um cui est

*un poco cresc. ....*

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 4/4 time and G major. The Soprano and Alto parts feature a melodic line with a crescendo and decrescendo marking. The Tenor and Bass parts provide harmonic support with a steady rhythm. The lyrics "E---ley" and "sem-per si-ne fi---ne" are written below the Tenor part.

*mf*

*cresc.*

E---ley

*mp*

*cresc.*

*mf*

*cresc.*

E---ley

*mp*

*mf*

sem-per si-ne fi---ne

*mp*

*mf*



Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 3/2 time and G major. The lyrics are: "Chri---ste rex u-ni--ce Pa-tris al-mi-na-te co-e-ter-ne".

**Staff S (Soprano):** Starts with a whole note chord (G4, B4, D5) marked *f dim.*, followed by a whole rest. The staff is labeled "SON." with a dashed line.

**Staff A (Alto):** Starts with a whole note chord (G4, B4, D5) marked *f dim.*, followed by a whole rest. The staff is labeled "SON." with a dashed line. It then continues with a melodic line marked *p cresc.* and *mf*.

**Staff T (Tenor):** Starts with a whole note chord (G4, B4, D5) marked *pp*, followed by a melodic line marked *cresc.* and *mp*, ending with a *dim.* marking.

**Staff B (Bass):** Starts with a whole note chord (G4, B4, D5) marked *pp*, followed by a melodic line marked *cresc.* and *mp*, ending with a *dim.* marking.

Continuation of the handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The lyrics are: "Qui per---di---".

**Staff S (Soprano):** Starts with a melodic line marked *cresc.* and *f*, followed by a whole note chord (G4, B4, D5) marked *p*. The staff is labeled "SON." with a dashed line.

**Staff A (Alto):** Starts with a melodic line marked *cresc.* and *f*, followed by a whole note chord (G4, B4, D5) marked *p*. The staff is labeled "SON." with a dashed line.

**Staff T (Tenor):** Starts with a whole note chord (G4, B4, D5) marked *pp*, followed by a melodic line marked *pp cresc.*

**Staff B (Bass):** Starts with a whole note chord (G4, B4, D5) marked *pp*, followed by a melodic line marked *pp cresc.*



Handwritten musical score for a choir, page 6. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, with lyrics in French.

**First System:**

- Soprano (S):** Rests for four measures, then a half note G4 (mf).
- Alto (A):** Rests for two measures, then a half note G4 (p), followed by a crescendo leading to a half note G4 (mf).
- Lyrics:** E-----

**Second System:**

- Soprano (S):** A melodic line starting on G4, moving up stepwise, then down. Dynamics: p, cresc., mf.
- Alto (A):** A melodic line starting on G4, moving up stepwise, then down. Dynamics: p, cresc., mf.
- Lyrics:** --tum ho-mi-nem sal-vas-ti de mor-te red-dens vi-----te

**Third System:**

- Soprano (S):** A melodic line starting on G4, moving up stepwise, then down. Dynamics: p, cresc., f, dim., p.
- Alto (A):** A melodic line starting on G4, moving up stepwise, then down. Dynamics: p, cresc., f, dim., p.
- Lyrics:** ---ley-----son.

**Fourth System:**

- Soprano (S):** Rests for two measures, then a half note G4 (p), followed by a crescendo leading to a half note G4 (p).
- Alto (A):** Rests for two measures, then a half note G4 (p), followed by a crescendo leading to a half note G4 (p).
- Lyrics:** Ne per-e--ant pas-cu-e-



Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 4/4 time and G major. The Soprano and Alto parts feature a melodic line with a crescendo from mezzo-forte (mf) to forte (f). The Tenor and Bass parts provide harmonic support with a similar melodic line, also marked with crescendo and dynamic changes (mf, dim., pp).

**Soprano (S):** *mf* *cresc.* *f*

**Alto (A):** *mf* *cresc.* *f*

**Tenor (T):** *cresc.* *mf* *dim.* *pp*

**Bass (B):** *cresc.* *mf* *dim.* *pp*

Lyrics: o-ves tu-ae Je-su pas-tor bo-ne

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 4/4 time and G major. The Soprano and Alto parts feature a melodic line with a crescendo from mezzo-forte (mf) to forte (f). The Tenor and Bass parts provide harmonic support with a similar melodic line, also marked with crescendo and dynamic changes (mf, dim., pp).

**Soprano (S):** *(non dim.)* *f*

**Alto (A):** *(non dim.)* *f*

**Tenor (T):** *pp cresc.* *f*

**Bass (B):** *pp cresc.* *f*

Lyrics: -- son. E--- Con-...-so-la-tor Spi-ri-tus sup-pli--ces ym-as te ex-or-a-mus



Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 3/4 time and D major. The lyrics are: "ley-son".

**Soprano (S):** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *dim.*, *mf cresc.*, and *f*. The phrase ends with a half note G4, marked *dim.*, and a quarter note F#4, marked *mp*.

**Alto (A):** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *dim.*, *mf cresc.*, and *f*. The phrase ends with a half note G4, marked *dim.*, and a quarter note F#4, marked *mp*.

**Tenor (T):** The part is mostly rests, with a half note G4 and a quarter note A4 in the final measure. The dynamics are marked *pp*, *mp cresc.*, and *mf*.

**Bass (B):** The part is mostly rests, with a half note G4 and a quarter note A4 in the final measure. The dynamics are marked *pp*, *mp cresc.*, and *mf*.

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The score is in 4/4 time and D major. The lyrics are: "E-ley-at-que sa-lus nos-tra in e-ter-num".

**Soprano (S):** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *f*, *dim.*, and *mf*. The phrase ends with a half note G4, marked *dim.*, and a quarter note F#4, marked *mf*.

**Alto (A):** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *f*, *dim.*, and *mf*. The phrase ends with a half note G4, marked *dim.*, and a quarter note F#4, marked *mf*.

**Tenor (T):** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *cresc.* and *f*. The phrase ends with a half note G4, marked *cresc.*, and a quarter note F#4, marked *f*.

**Bass (B):** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The dynamics are marked *cresc.* and *f*. The phrase ends with a half note G4, marked *cresc.*, and a quarter note F#4, marked *f*.



Handwritten musical score for "Gloria in excelsis Deo" by J. Haydn. The score is written on ten staves, organized into three systems. The first system includes a Soprano (S) staff, a Coro (Chorus) staff, and a Tenor (T) staff. The second system includes an Alto (A) staff, a Coro (Chorus) staff, and a Bass (B) staff. The third system includes a Soprano (S) staff, a Coro (Chorus) staff, and a Bass (B) staff. The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin: "Sum-me De-us et u-ne vi-te do-na no-bis tri-bu-e mi- E-ley-ser-tus nos-tri-que tu dig-net-is." The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano), as well as phrasing slurs and breath marks. The Coro part is marked with "Coro B tacet" at the end of the first system.



Handwritten musical score for SATB choir. The score is in 2/2 time and D major. The Soprano (S) and Alto (A) parts are written on staves. The lyrics are: "cresc. mf mp dim. pp". The music features a melodic line in the Soprano part and a harmonic accompaniment in the Alto part. The dynamics range from mezzo-forte (mf) to pianissimo (pp).

(iii) TROPUS SANCTI GALLI II

(Tenor solo & SATB choir.)

Handwritten musical score for Tenor solo and SATB choir. The score is in 2/2 time and D major. The Tenor solo part is written on a staff. The lyrics are: "Un poco più mosso, e vigoroso". The music features a melodic line in the Tenor part and a harmonic accompaniment in the SATB choir. The dynamics range from mezzo-forte (mf) to forte (f).

Handwritten musical score for Tenor solo and SATB choir. The score is in 2/2 time and D major. The Tenor solo part is written on a staff. The lyrics are: "non a-ver--tas fa-ci-em Chri-sti tu-i me-mem-to Do-mi-ne". The music features a melodic line in the Tenor part and a harmonic accompaniment in the SATB choir. The dynamics range from mezzo-forte (mf) to pianissimo (pp).



TENOR SOLO

Da-vid et om-nis man-sue-tu-di-nis e-jus.

CORO

hanc pro-pru---per-----at. Glo-----ri-a Pa-tri et

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Handwritten musical score for the first system, featuring a Tenor Solo and a Chorus. The lyrics are "Da-vid et om-nis man-sue-tu-di-nis e-jus." and "hanc pro-pru---per-----at. Glo-----ri-a Pa-tri et". The score includes dynamic markings (mp, f) and articulation (accents).

CORO

Fi-li-o, et Spi-ri-tu-i sanc-to. Sic-ut er-at in prin-ci-pi-o,

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Handwritten musical score for the second system, featuring a Chorus. The lyrics are "Fi-li-o, et Spi-ri-tu-i sanc-to. Sic-ut er-at in prin-ci-pi-o,". The score includes dynamic markings (mp, mf) and articulation (accents).

CORO

et nunc et sem-per, et in sae-cu-la sae-cu-lo-rum A-----

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Handwritten musical score for the third system, featuring a Chorus. The lyrics are "et nunc et sem-per, et in sae-cu-la sae-cu-lo-rum A-----". The score includes dynamic markings (f) and articulation (accents).

CORO

---men.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Handwritten musical score for the fourth system, featuring a Chorus. The lyrics are "---men.". The score includes dynamic markings (mp) and articulation (accents).



(iv) Sarganser Alpsegen

*Allegro giocoso* (Children's chorus [Kinderchor = K/C], Mezzo-soprano & alto [semi-chorus A], Tenor, Baritone, Bass [semi-chorus B], & SATB [coro pieno]).

Handwritten musical score for "Sarganser Alpsegen". The score is written for a children's chorus (K/C) and a semi-chorus (A, B, SATB). The tempo is marked *Allegro giocoso*.

The score is divided into two systems. The first system includes staves for K/C, M-S, A, T. B., and SATB. The second system includes staves for K/C, semi-chorus A, and semi-chorus B.

**First System:**

- K/C:** Treble clef, 6/4 time signature. The melody begins with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The dynamic is *mf*.
- M-S:** Treble clef, 6/4 time signature. The melody begins with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The dynamic is *mf*.
- T. B.:** Bass clef, 6/4 time signature. The melody begins with a rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3.
- SATB:** Treble clef, 6/4 time signature. The melody begins with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The dynamic is *f*. The lyrics are "A...ve Ma...ri...a!".

**Second System:**

- K/C:** Treble clef, 6/4 time signature. The melody begins with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The dynamic is *f*. The lyrics are "Je--su Christ, Li--ber, Hab und Guet und al--les, was hier um ist!".
- semi-chorus A:** Treble clef, 6/4 time signature. The melody begins with a rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The dynamic is *f*.
- semi-chorus B:** Bass clef, 6/4 time signature. The melody begins with a rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3.

K/c

Bhüet's\_ Gott und dr lieb hei-lig Sant Jö--- ri, Der wol hier uf wa-chi und

semi-coro  
α

MS  
A

K/c

hö----- ri Bhüet's\_ Gott und dr hei----lig\_ Sant Mar---ti, Der wol

semi-coro  
α

MS  
A

K/c

hier\_ uf wa-chi und war-ti!\_ Bhüet's\_ Gott und dr lieb hei-lig Sant

semi-coro  
α

MS  
A

cresc. ....

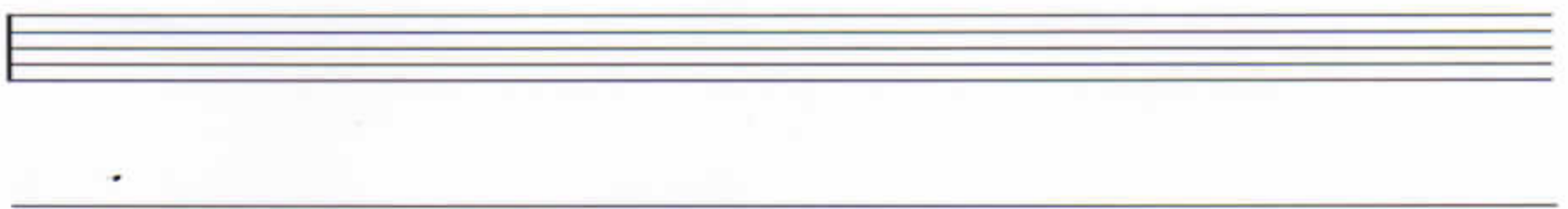
K/c

Gall\_ Mit si-nen Gotts - hei-li-gen all!\_

semi-coro  
α

MS  
A

f





Klc

*f*

Sant Pe-ter! Nimm die Schlüs-sel

*f*

*mf*

Bhüet's Gott und dr hei-lig Sant Pe----ter! Nimm die Schlüs-sel

*f*

*mf*

(Bar.e bassi all'unisono)

TOSS-3ES  
T  
B  
BASS

Klc

*mf*

wol in die rech-ti Hand: Bsch-ließ wol dem Bä-ren sin Gang, Dem

semi-coro  
T  
B

Klc

Wolf dr Zahn, dem Luchs dr Chräu-el, Dem Rap-pen dr Schna-bel, dem

semi-coro  
T  
B

Klc

Wurm dr Schweif, Dem Stern dr Sprung! Bhü---et üs.

semi-coro  
T  
B



Klc

Gott vor sol-cher bö-ser Stund, - Daß sol-chi Tier-li mö-gen we-der-

semi-coro B

Klc

Krat-zen noch bi-ßen, - So we-nig als die fal-schen Ju-den ü-sern lie-be Herr-

semi-coro B

Klc

-gott bsch-iß-en! Bhü--et Gott al-les hier in ü-serm Ring, - Und die

semi-coro A

semi-coro B

-gott bsch-iß-en!

Klc

lie-be Mue-ter Got-tes mit ihr-em Chind! - Bhü--et Gott al-les

semi-coro A



K/C

hier in ü--serm Tal, All-hier und ü-ber--all. Bhü-et's Gott und das

semi-coro X

MS A

K/C

walt Gott und das tu--e der lieb Gott!

semi-coro X

MS A

(MS divisi)

S A

CORO PIENO

A-----ve Ma-----ri-----a!

T B

(v) VERSUS RATPERTI DE FESTIVITATE SANCTI GALLI:  
"Annua Sancti Dei....."

(SATB Choir)

Molto allegro, e festivamente

BASSI

f

An-nu-a, sanc-te de-i, ce-le-bra-mus fes-ta di-e-i, Qua, pa-ter, e ter-ris





sy--de-ra, Gal-le, pe-tis. Ec-ce di-es po-pu-lis mi-cat hec sanc-tis-si-ma  
(Part-bar)



nos-tris, Quo-rum tu prin-ceps auc-tor ad as-tra me-as.



Fi-ni-bus oc-ci-du-is a-bi-ens suc-ce-dis eo-is, Dans lu-cem

ORC.

A

[2] Que te-ne-bro-sa fu-it, fi-de-i nec lu-ce re-

B

ple-bi dog-ma-tis ig-ne tu-i, An-----nu-----

ORC.

A

-ful-sit, Per te ce--les-tem coe-pit ha-ba-re di-em. Hic, u-bi

B

--a, sanc-----te de-----i,

ORC.



A

noc-ti-co-le te-nu-e-re cu-bi-li-a lar-ve, Ad lau-dem Chris-----ti

B

ce-----le-----bra-----





A  

CORO

psal-lit u-bi-que cho-rus. Hic, fu-it ec-ce fe-ris sta--ti-o gra-tis-si-ma

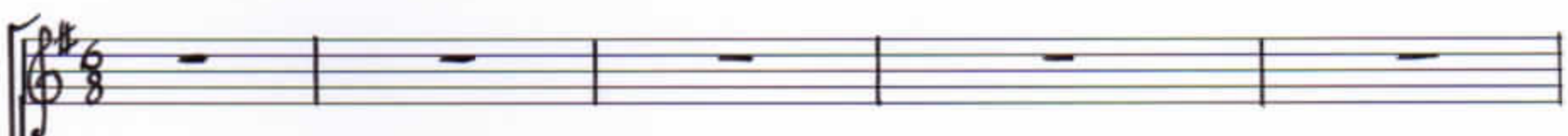
-- mus fes-----ta

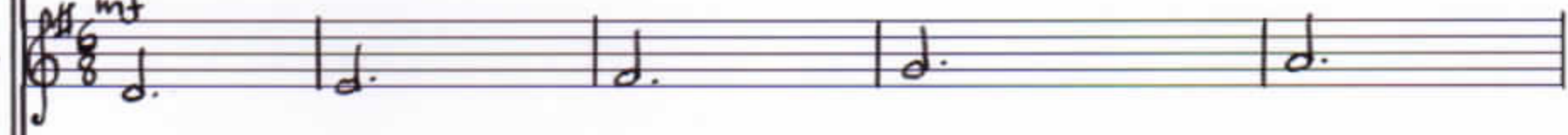
A  

CORO

ser--vis: Nunc se-des sanc-tis te res-pu-ent ma--net.


di----e, fes-----ta di-----e,

S 


A 

CORO

Que te-----ne-----bro-----sa

T 

[3] Tu, pa-ter huc ve-ni-ens fers te-cum pa-cis ho-no-res, Hinc to-tem

B 

Qua, pa-----ter, e ter-----

A

fu-----it, fi-----de-----

CORO

T

pal-lens, quic-uid ad-es-se no-cet. Ex-pu-le-ras no-cu-um com-plens dul-ce-di-ne

B

--ris sy-----de-----ra,

A

--i nec lu-----ce

T

to-tum, Quo cor-pus lin-quens spi-ri-tus as-tra pe-tit. En ho-di-e me-ri-tam

B

Gal--le, pe-----tis, Gal-----

SOPR.

Iam su-per as-tra

A

re-----ful-----sit. Iam

CORO

T

tu post cer-ta--mi-na pal--mam. Iam

B

--le, pe-----tis. Iam



ni-tens fa-mu-lor-um sus-ci-pe lau-des, Qui te de-vo-to nunc ju-bi-lant

su- per ast- ra

*dim. mf*

(Part-bar)

mo-du-lo. As-pi-ce, pro-pi-ti-us ve-ne-ran-tes no-bi-le pi-gnus

ni-tens fa-

*f* *mf* *mp*

Ac-ci-pe, quae ca-ni-mus; ex-pur-ga cor-da be-ni-gnus In re-bus cunc-tis

--mu-lor-um



CHORUS

S  
A  
T  
B

rec-tor ad-es-to tu-is. [5] Hinc do-mi-no tri-no le-ti pan-ga-mus et u-no,  
sus-----ci-----pe. [5] Hinc do-mi-no tri-no le-ti pan-ga-mus et u-no

*f* *p* *sub.* *f* *f* *p* *sub.* *f*

CHORUS

S  
A  
T  
B

Qui nos hunc ta-lem fe-cit ha-be-re pa--trem.

(vi) "Gallo patri...."

(SSAATTBB choir)

Adagio solenne

CHORUS

S  
A  
T  
B

Gal-lo pa-tri sanc-tis-si-mo Ot-mar-us ab-bas iun-gi---tur

CHORUS

S  
A  
T  
B

Ist-um lo-cus qui lu-gi-tur, tu-ten-tur et nos sup-pli--ces.

(S.unis.)  
(A.unis.)  
(T.unis.)  
(B.unis.)